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THE RAGTIMER

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THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

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RAGTIME...

UNDER YOUR HAT

THE RAGTIME SOCIETY
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is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

BOARD OF DIRECTORS

1980

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In this issue of THE RAGTIMER, for the first time since September/October 1972, we are reprinting a 'rag'. The Bunny Hug Rag by Harry DeCosta is an appropriate choice at this time of the year, and to complete the presentation, the cover is reproduced as the back cover of this 'Ragtimer'.

With the seemingly large selection of printed ragtime music available commercially, we believed that the members' appetite had been appeased. However, judging from the mail received, it seems that the ragtime appetite is never appeased. Therefore, periodically we will once again reproduce, in THE RAGTIMER, relatively obscure or unavailable rags.

It is with sincere regrets that we announce the resignations of IDAMAY and ALLEN MacINNES as Directors of The Ragtime Society, Inc. Idamay, the former President, and one of the founding members of the 'Society', has been a dedicated champion of ragtime and ragtimers for over twenty years. Allen, initially involved in a supportive roll, but more recently as a Director and Corresponding Secretary of the 'Society', combined with Idamay to create a unique blend of ragtime expertise. Their enthusiastic involvement with neo-ragtimers has, as a result, significantly enriched the ranks of skilled performers. Unfortunately, as a consequence of increasing pressures of personal and business commitments, they felt obliged to tender their resignations. We're sure ALL members of the 'Society' join with us in wishing Idamay and Allen continued success in the future, and look forward to sharing ragtime with them as time permits.

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RECORD REVIEW

by
TEX
WYNDHAM

CMS Desto DC 7181 'Ragtime', by James Tyler, banjo/mandolin, and The New Excelsior Talking Machine

Selections: Polyragmic, Eugenia, Pastime Rag No. 5, Gladiolus Rag, Go-Go, The Darkie's Dream, Heliotrope Bouquet, X-N-Trick Rag, The Chevy Chase, Hungarian Dance No. 5.

Personnel of The New Excelsior Talking Machine: Keith Puddy, clarinet; Eleanor Sloan, violin; Andrew van der Beek, euphonium; Jennifer Ward Clarke, cello; Anthony Saunders, piano; George Weigand, guitar/banjo; Jeffrey Cline, bass.

Distributed by CMS Records, Inc., 14 Warren Street, New York, New York 10007.

The lovely, fragile, delicate chamber-group ragtime on this album perpetuates an approach pioneered by Max Morath's Original Rag Quartet, for which Tyler's banjo provided an alternate lead line to Morath's piano. Here the emphasis is understandably even more on strings, with 'Gladiolus', 'Darkie's' and 'Heliotrope' quartet performances by Tyler with violin, cello and bass, the melody and harmonic combinations shifting among the four voices in a gentle, winning and thorough examination of the themes from every vantage point. Contrast comes via the brisk and raggedy 'Go-Go', 'X-N-Trick' and 'Polyragmic', in which the firm support of Saunders' rag tickling becomes a prominent part of the ensemble, while the full potential of the octet is magnificently realized on 'Pastime', an inspired chart that brings out the composition's vast scope from majestic Latin rhythm to funky ride-out. After eight such splendid sides, 'Chevy' seems a little labored and Brahms' 'Dance' seems out of place, but this is a most rewarding and worthwhile Lp for those who lean toward ragtime's tender, warm and romantic side.

* * *

ABC AA 1076 'Music From The Soundtrack Of The Paramount Picture "Pretty Baby"'

Selections and Artists: Heliotrope Bouquet, King Porter Stomp, Tiger Rag, Shreveport Stomps, Winin' Boy Blues, Buddy Bolden's Blues, Mamie's Blues - piano solos by Bob Greene (with James Booker, vocal on 'Winin'). Elite Syncopations, Pretty Baby, Swipesy, Heliotrope Bouquet, Creole Belles, The Ragtime Dance, At A Georgia Camp Meeting - The New Orleans Ragtime Orchestra. The Honey Swat Blues, Moonlight Bay, After The Ball - The Jazz Combo. Where Is My Wandering Boy Tonight? - Lionel Ferbos, trumpet; Paul Crawford, baritone horn; Walter Payton, tuba. Big Lip Blues - Louis Cottrell, clarinet; Bob Greene, piano; Walter Payton, bass.

Personnel: The New Orleans Ragtime Orchestra - Lionel Ferbos, trumpet; Orange Kellin, clarinet; Paul Crawford, trombone; William Russell, violin; Lars Edegran, piano; Walter Payton, bass; John Robichaux, drums. The Jazz Combo - Kid Thomas, trumpet; Raymond Burke, clarinet; Louis Nelson, trombone; Emanuel Paul, tenor saxophone; Jeanette Kimball, piano; Lars Edegran, banjo; James Prevost, bass; Louis Barbarin, drums.

Although the titles and artists on this one raise hope of a significant ragtime session, many selections appear in such excerpted and truncated form that they are unable to stand independently from the snippets of filmed action which they supported - 'Tiger' coming in at 46 seconds and stopping abruptly just prior to the main theme, 'Shreveport' giving us in 59 seconds just 48 bars and two strains of Morton's complex rag, 'Wandering' fading after one chorus of a Salvation Army street-corner brass trio, etc. The full-band tracks, by The New Orleans Ragtime Orchestra and The Jazz Combo, fare best, with the numbers often played completely though without repeats - the NORO delivering a foot-tapping ride on 'Creole', a brief but strutting run-through on 'Georgia', and gentle, wistful readings on 'Elite' and 'Heliotrope' that toss the lead and counterlines effectively among the violin and horns; while the Combo gets a chance to develop some lowdown understated stuff on 'Moonlight' and 'Ball'. Greene rarely is allotted more than three choruses, not enough to sink your teeth into before the frustrating fadeouts, but he unleashes some lacy backup to the 'Winin'' vocal and reflective, spare and blue notions on 'Bolden's'. Several nice individual moments here, but if you haven't seen the movie, kinda doubt that you'll be satisfied with the disc taken as a whole.

* * *

Folkways RBF 39 'Late Band Ragtime'

Selections and Artists: Ragging The Scale - Broadway Dance Orchestra; Dog On The Piano - Isham Jones Orch.; Doll Dance - Sam Lanin Orch.; Cannon Ball Rag - Ben Bernie Orch.; Magic Notes - Deauville Dance Band; Shivery Stomp - Seger Ellis Orch.; Maple Leaf Rag - Ozzie Nelson Orch.; Maple Leaf Rag - Lu Watters' Yerba Buena Jazz Band; Kansas City Stomp - Benny Strickler with the Yerba Buena Jazz Band; Twelfth Street Rag - Pee Wee Hunt; Maple Leaf Rag - Bill Williams Band; Daily Rag, Gramophone Rag - Pete Daily Band; Fourth Man Rag - Pee Wee Hunt with Joe 'Fingers' Carr; Flapper Rag - Sid Phillips Band; Hey, Taxi - Leroy Holmes & his Tug Boat Eight.

Available, probably @ $7.98, from Folkways Records, 43 West 61st Street, New York City, New York 10023.

This David Jasen compilation matches seven hot dance sides from 1923 to 1938, encompassing the prevalent styles from the bouncing two-beat of 'Ragging' to pounding swing on 'Shivery', with nine numbers from 1941-1956 loosely categorized as 'Dixieland'. Five of the older titles sport breathtaking pianistics from such luminaries as Roy Bargy ('Dog') and Arthur Schutt ('Doll'), while the other two offer a driving stomp with plenty of bottom ('Cannon Ball') and an easy-swinging dance treatment enlivened by a mumbling baritone sax (Ozzie Nelson Orch.). The revival material is weakened considerably by trivial sleeve-garter tinkling from Phillips, a silly bit of Muzak from

Holmes that contains nothing whatsoever to justify its resuscitation from richly-deserved obscurity, and 'Gramophone', a routine banjo-solo-with-rhythm that, in my view, has no particular claim (compared to other traditional jazz performances) to inclusion on a ragtime Lp other than the apparently accidental choice of the word 'rag' in its title rather than 'strut', 'shuffle', etc. However, the reappearance of Hunt's delightful hit 'Twelfth' is of decided interest, Marvin Ash (the Williams band) and Carr get around the keyboard with their customary flair, and the other combos are tight and punchy enough to bring the disc solidly into the worthwhile range, though not among the best of Dave's series for RBF.

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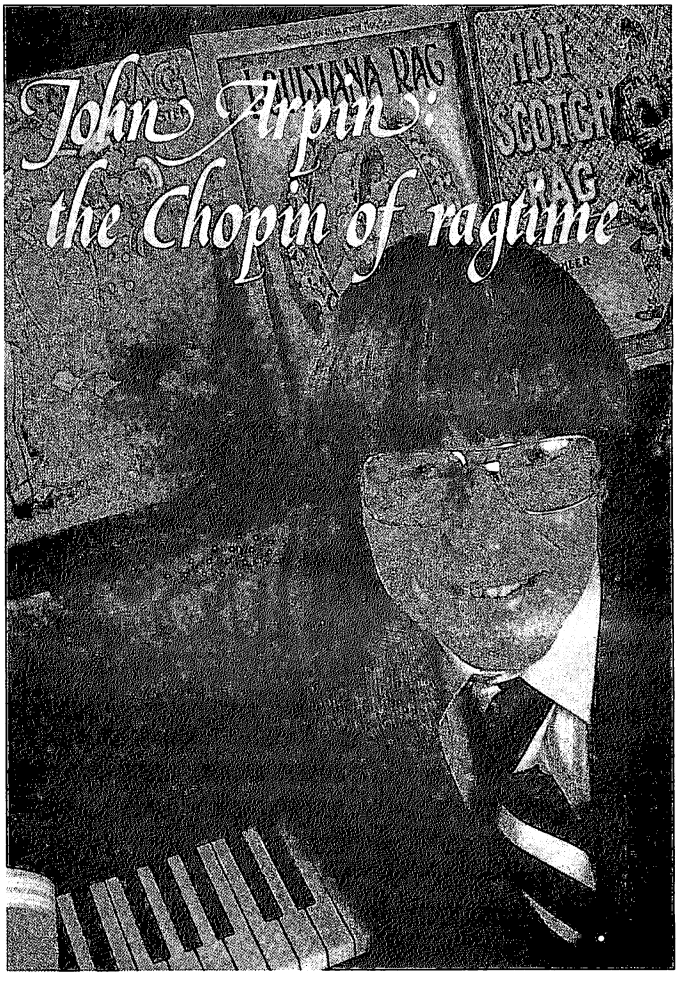

(Reprinted from: IN TUNE, Spring 1979)

By NEVILLE MILLAR

John Arpin ranks, without challenge, as the ragtime pianist in Canada. As one of the two or three finest classical ragtime musicians in the world today. In the last 10 or 15 years, John has been known as one of the most widely-heard pianists around Toronto, on CBC and on the Canadian Talent label, but usually as someone playing a different style than ragtime. The fantastic success of the Sting, several years ago, allowed him for the first time to begin playing his first love, Ragtime, more often in public. In Tune talked with this talented and versatile performer about his life as a professional musician.

Q. When did your interest in music start?

A. Well, I began taking piano lessons at the age of four, and was composing by the age of seven. When I was 12 or 13 I had thoughts of doing some concert work, and being from a small Ontario town such as Port McNicol (on Georgian Bay), there was little competition musically, so I enrolled in the Royal Conservatory in Toronto.

Q. You completed your solo performer's degree (A. R. C. T.) at the age of sixteen. What kind of effort did this involve?

A. There was a time I was practising seven or eight hours a day and still going to school. I would be at the piano at about six o'clock, work till about eight, have breakfast, go to school. At noon I would squeeze in half an hour's practise and when I got back from school, I would be back on the piano again after dinner. I must say my academic training suffered to a certain extent, but I didn't fail any of my years at school. I think I could have done better in school if I had spent a little more time on my homework, but I didn't regret all my musical efforts - I am glad about the way things turned out.

Q. What kind of aspirations did you have when you were studying at the Royal Conservatory?

A. When I was at home in Port McNicol, there were very few people that could give me any kind of competition musically. In Toronto, though, every time I turned around there was some kid my age or younger who could play the piano like there was no tomorrow. This fact kind of disillusioned me at that point. It did turn my thinking around, however. All of a sudden the chances of becoming a concert pianist at this juncture were not so good, plus the fact that there never were that many opportunities for a Canadian musician or artist to get into the classical field. I felt the chances of becoming a concert artist were very minimal.

Q. After you graduated from the Royal Conservatory, you entered the University of Toronto Faculty of Music, and at the same time, taught theory at St. Michael's Cathedral Choir School in Toronto. During this time, you also landed your first job as a musician. How did that come about?

A. I stayed at the University of Toronto about a year. I dropped out about halfway through the course, since I concluded I had made the wrong choice. I could see myself teaching trombone to kids in high school for the rest of my life. It was from there I started getting into the pop field. While I was studying at the University of Toronto, I taught singing, harmony, counter point, form, theory and piano at St. Michael's. I taught there for about a year, and then decided to get into something else. It was about this time that I got my first job as a musician, playing the organ at a hotel for about $80 a week.

Q. While you enjoyed teaching and did find it rewarding, what you really wanted to do was play. This resolve led to your audition with Leo Romelli's orchestra, at the King Edward Hotel, which marked a good beginning for you.

A. Yes, it did. This audition in 1959 led to a three year stint with Leo. However, there were difficulties. I had never really played with a dance band in my life except in school. And of course, being a classical pianist, I was thrown into that scene with reems and reems of arrangements, and all I had in the odd place were melodic cues, the rest were chord symbols. Being a classical pianist, I didn't know one chord symbol from another. I became very aware that if one was to play in pop music and in bands, you had to know your chord symbols inside out and fast. Everyone was patient with me. Stan St. John, Neil Romanelli and Wally Wickham were all fellow musicians and a big help to me.

Q. Did the fact that you started as a classical pianist and ended up doing candle light dinner music bother you?

A. The thing that bothers a pianist that has been classically trained, one who has done concerts, is that playing in hotels and supper clubs takes getting used to. When you are playing in a hotel, for instance, there is so much noise - people talking and so on. A direct contrast to a concert hall setting, where you are the focal point and you can hear a pin drop. Your first thoughts, are quite naturally, that people don't appreciate what you are doing. It soon hits home that this is all part and parcel of what you are doing, something you must accept. People are there to enjoy themselves and talk to their friends.

Q. You are well-known as an expert ragtime pianist. Could you tell us how your interest was initiated?

A. In 1963 I was playing the Ports of Call here in Toronto, working with Bonnie Roberts. She introduced me to Bob Darch, with the idea that I could play more ragtime music. Bob loaned me the music and it was around this time that I joined the Ragtime Society. I guess you could say I was an early organizer, and I was President from 1966 to 1972. At present, I am currently a Director of the Society.

Q. To what extent were you interested in ragtime as a music form?

A. I found it an interesting type of music to play. I found myself buying books about ragtime, and studying all the various styles of this type of music. I have been collecting sheet music, and at one point I had three player pianos. Actually, I have about 15,000 copies of sheet music, some dating as far back as 1780. In fact, my fans in the United States know me solely as a 'ragtime' performer. They don't realize I play any other type of music.

Q. What kinds of things have you been doing lately?

A. My musical experience has included many concerts, both popular and classical. I have written hundreds of compositions, some for commercials and recordings as well as arranging and producing radio and television programs and recording sessions. I have worked with artists such as Bob Goulet, Vic Damone, Edie Adams, Shirley Jones, Perry Como and many others. As well as performing, I have arranged and conducted on CBC and CTV. In the past few years I have become very active in the recording and publishing end of the music business.

Q. What would you like to get involved in musically in the future?

A. I'd like to get into more diversified areas of music. After I have done the bar scene for so long, and the club routine (which is always something I have wanted to do), I would like to have my own little place where I could be my own boss. Certainly there are some heartaches and a lot of work involved, but I think it would probably be more satisfying to work for myself. I have worked for 21 years for other people, and consequently have made them a fair amount of money.

Q. What other projects have you been involved in ?

A. First off, let me say I wish I had more time to write songs. I have had moderate success with some things that I have done. 'Jogging Along', has done very well for me.

It is the theme for Don Harron's CBC Morningside show. On my latest album, six of the ten tunes are mine. People are starting to take notice of what I am capable of doing, and I would like to do more.

Q. Do you think there is a certain formula to the type of work you do at supper clubs?

A. You could say there is a definite routine or formula involved, but I have a formula that works. I open with a slow tune and I go into an uptempo song like a Bosa Nova, then a ballad, a cha cha, and so on. The secret of it is that you try to strike a happy balance between the 'chair people' - those who like to sit and relax, and the 'floor' people, who enjoy dancing. Providing they sit in their chair at least half the time, there is a good chance that that chair is going to bring in a certain amount of revenue into the room. This is a must for good business and it is a formula. It's worked with every place we have played.

Q. How did you devise this formula?

A. I first became aware of it about 1969-70. I noticed that with certain tunes people would get up and when I played other tunes, they would sit down. I got the idea that if I arranged the songs in a specific order, I could perhaps get a real clockwork thing going and it worked. My whole idea about playing dance music is that it's got to be simple, and people have got to recognize it and people have to recognize you by the music you play, and the music they like. Recognition is something the general public is very conscious of.

Q. Do you feel this type of entertaining is quite a grind after so many years at it?

A. Your playing suffers to a certain extent, because you are playing so many of the same things. I have a Yamaha piano at home, though I don't have the opportunity to use it as much as I would like.

Q. What areas would you like to work in in the future?

A. I would like to get into musical shows. I've got a real penchant for doing that kind of thing. We are going to do a review downtown and we have all the material ready to do it. Music should never become work. Music is an art and if you allow it to become work, it becomes work in your mind. In some respects, I do prefer the solo piano job, because it does give me a certain amount of freedom.

Q. How do you view the music scene in Canada today?

A. The biggest single factor where music has taken the biggest dive is the record industry. The worst possible influence on the world today is the record industry: it is ruining music. Live music has been ruined, as have musicians and the general public for listening to it. The general public doesn't understand where music is going. The other aspect to consider is that they are making organs, and people who have no musical training can make more sounds on these things, easily, because the organ does most everything for them.

Q. Can you expand on your views of the music industry ?

A. I am most perturbed and disturbed about the music industry. I reiterate that the record industry is the sole single force in this whole thing. People are being told what to buy, and they buy it. We are still being directed to by the American Industry - our Canadian counterparts are merely puppets. In my opinion, there are a handful of people holding the music industry together.

Q. What about electronic music ?

A. Electronic music can only portray ideas. That is the only substance there is for electronic music from the standpoint of the human element. The human element is sound, but the sounds made by electronic music are not human. Spontaneous feelings happen when you create what is within the musician at the time he is creating. In other words, when a pianist is playing, depending on his mood and everything he plays at the time is something electronics will never capture.

Q. What do you think, as a musician, is the bottom line for the disco fad, electronic music and even records as far as the future of music is concerned?

A. I think it is a shame that the disco thing has gone as far as it has from the standpoint of live musicians. I would like to think it is a fad. But more than ever, I really believe we have to get back to basics again. Kids have got to start to learn how to play the piano, even to start taking lessons - try to capture the essence of what music is really about.

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DON'T SHOOT THE PIANIST

by Irving Kolodin

(Ed. Comment: Ragtime is primarily a solo piano specialty, and as such, creates a confrontation between performer and piano. This confrontation, not limited to ragtime pianists, is humorously depicted in the following article reprinted from the T. S. O. NEWS February, 1949.)

The folklore of music contains many old wives' tales, but none so familiar as the one about oboe players being crazy. The basis for this canard is the mechanism of the instrument - two thin vibrating reeds held in the mouth, operated by a compressed stream of air from the player's lungs. Even a scientific basis has been ascribed to the contention, the thesis being that long years of forcing the air through the reeds may induce high blood pressure, and, eventually, might affect

the player's mental faculties.

Note well the qualifying "may" and "might." The plain truth is that much too much pity has been expended on such comparative fortunates as oboists, and not nearly enough on their much less well-favored brethren of the keyboard. Have you ever heard of an oboist failing to appear at a concert hall because of amnesia? Have you ever read of a famous violinist pounding his left hand with a hammer because it wouldn't respond as he desired? Or has it even been necessary to post a warning: "Don't shoot the marimba player - he's doing the best he can"? But all of these things are familiar in the realm of those who devote their lives to the obviously impossible task of creating colour from the black and white of the piano keyboard.

Much of this I would attribute to the simplest source of unhappiness known to man - sheer, mean, plain frustration. Merely to contemplate the huge bulk of a concert grand is to know what is meant by an immovable object. Since no pianist has yet generated what might be described as irresistible force, it is evident that the favorite speculation of physicists will not be tested in music. The immovable object shall and will prevail.

It is immovable to the extent, really, that virtually no pianist actually performs on the instrument with which he practices. Can you imagine Heifetz practising all summer on a Strad, then undertaking a tour in which he would play on fifty different violins in fifty different cities? Even the inside player on the last desk of the second violin section tucks under his chin a possession which he fondles lovingly as his own - while a Serkin, or a Rubinstein, or a Casadesus operates on an instrument belonging to a piano company, which he knows only as a number.

Virtually the only famous artist who plays consistently on one and the same instrument is Vladimir Horowitz. He not only journeys about with it everywhere he plays, but allows no other virtuoso to use it between concerts, or when he is out of the country. Otherwise, most players, even of high rank, use one of the several hundred pianos cached in concert halls all over the country.

Mention has been made of the second violinist who tucks his fiddle under his chin, proud in the possession of something indisputably his own. It is an additional source of frustration for a pianist that, virtually alone among musical performers, he has no direct physical possession of his instrument. The singer, of course, is the most personal of all in this respect. His instrument is himself, and it accompanies him wherever he goes. It is as much a part of him as his nose or his kneecap, a thoroughly individual asset.

In descending order, there are the instrumentalists who have primary, secondary, or tertiary relations with the mechanisms they operate.

Alone among all of these, the pianist has no more affinity with his instrument than a motorman with a street cab. He applies pressure to a device, which in turn actuates another device, following which something contacts a taut string. If he seeks to limit the vibrations he has set in motion, he is reduced to the indignity of using his FEET, only a mere step away (and no sad kind of pun is intended) from

the organist.

Is it any wonder, then, that the pianist is humbled to one of many awkward, insipid, and thoroughly inartistic contortions? Lacking a true physical identity with his instrument, he must falsify it by chair-adjustments, handkerchief wipes over the keyboard, solicitating sounding of chords. But once these preliminaries are disposed of, he is reduced to any manual means he can imagine to make the ugly implacable thing a part of himself.

To my mind, among present-day pianists, the most convincing technique for this belongs to Rubinstein. He betrays no fear of the ogre as he approaches it, rather a wary kind of self-dependence. He does not goad the keyboard, nor does he disdain it. Mindful that a barking dog will bite no one who displays a similar boldness, he pretends a confidence which, I am sure, he doesn't possess, intimidating both instrument and audience with his bland competence. But one can note in the tilt of his head, the arch of his eyebrows, that he is ever on guard against the untoward, prepared to abandon the whole thing the moment it threatens to explode in his face.

Perhaps the most affecting figure of a pianist now before the public is the Chopin specialist, Alexander Brailowsky. His frail body, as he assumes the attitude of attack, is hunched over the keyboard almost as a crescent, testifying to incredible weary man-hours of practice to precede his present perfection. But any suspicion of weakness is soon put at rest, as he plunges through etude after etude, prelude after prelude, books of polonaises, mazurkas, and impromptus, topped off by a sonata or two. Like the frail-looking Vernon Gomez, who threw the swiftest left-handed fast ball of his baseball era, Brailowsky has organized everything in his wispy body for one consuming purpose - to play the piano.

I have omitted such a pianist as Horowitz, since this page could scarcely encompass the massive spread of his two hands - like as many steam shovels - over the keyboard, or Oscar Levant, whose antipathy for the instrument is only exceeded by his urge to master it. Similarly, a complete catalogue would have to include Serkin, Arrau, Casadesus, Schnabel, and Moiseiwitsch, all of whom aspire, apparently, to make one believe that the mailed fist in the velvet glove is the one sure way to conquest of the keyboard.

As for the lady players, that is another whole subject, not to be included as an afterthought. This study, after all, is dedicated to pianists. The pianiste is a separate breed, dangerous in its native lair, but suitable for domestication under some conditions. It may only be remarked, finally, that should the government ever get around to licensing musical performers, as has sometimes been suggested, there would have to be two categories established: owner-operators, such as violinists, cellists, clarinetists, and the rest - and mere musical chauffeurs of the rented properties, such as pianists.

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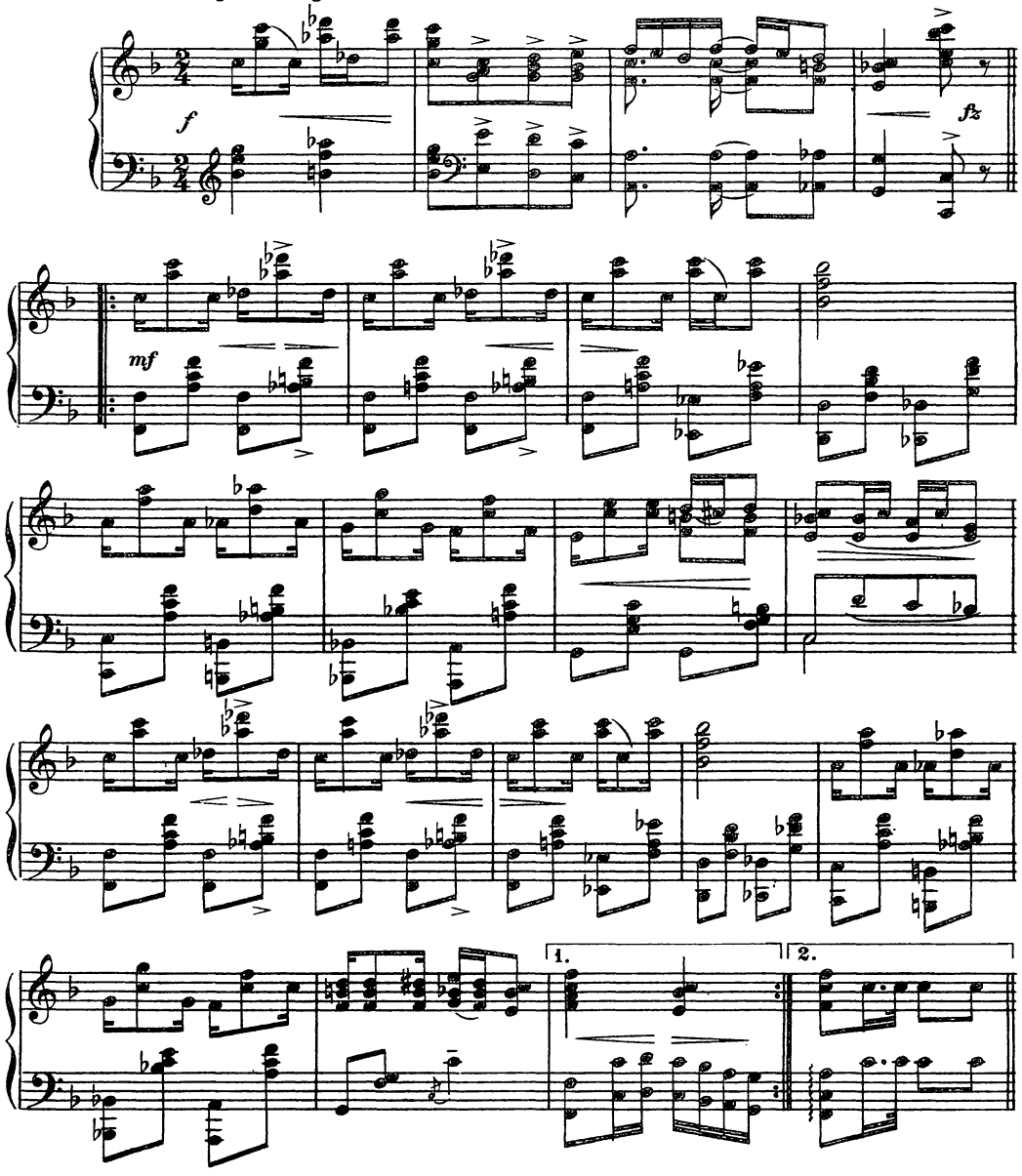
THE "BUNNY HUG" RAG

By HARRY DE COSTA

Tempo di "Rag" (slow)

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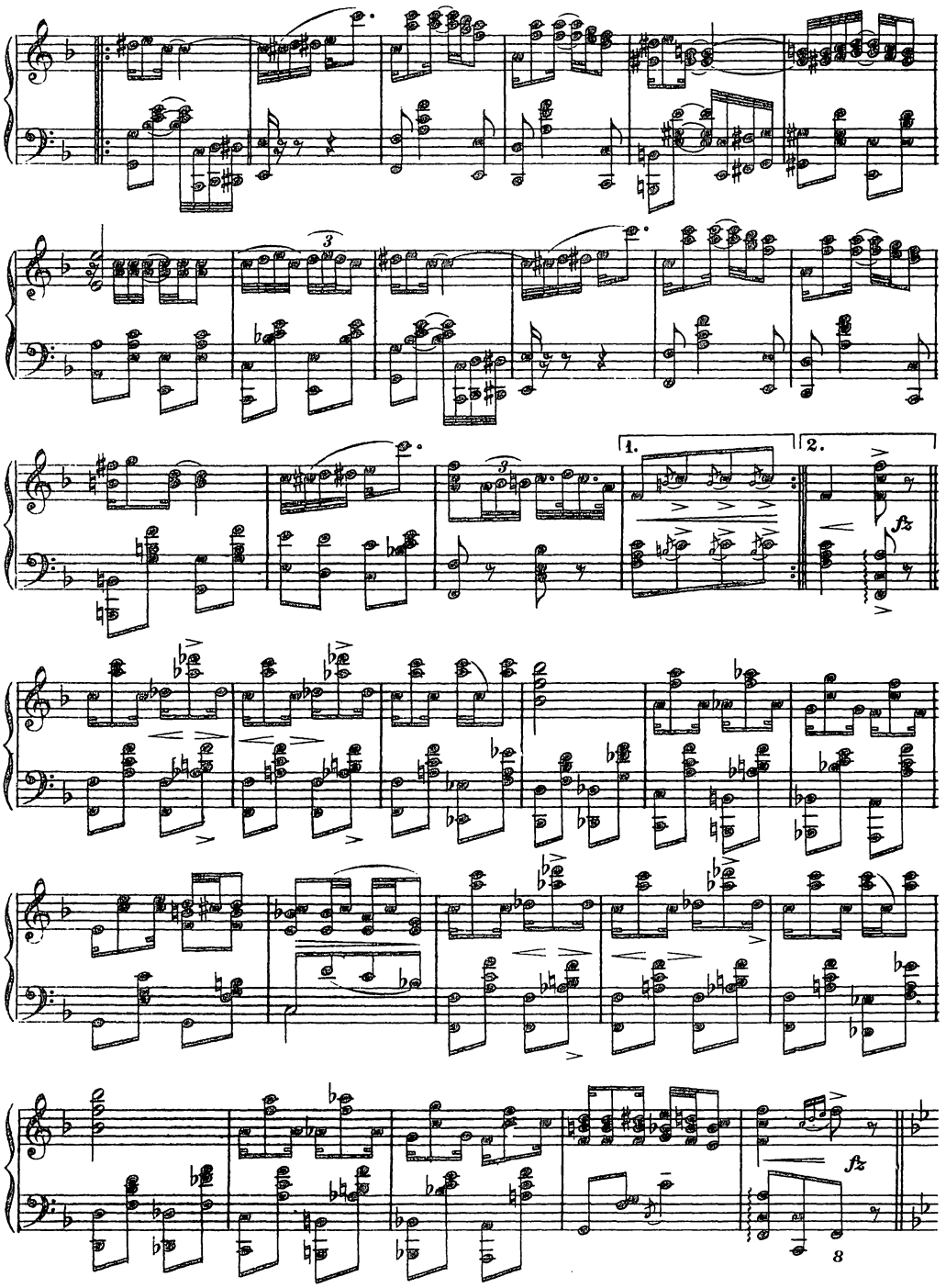
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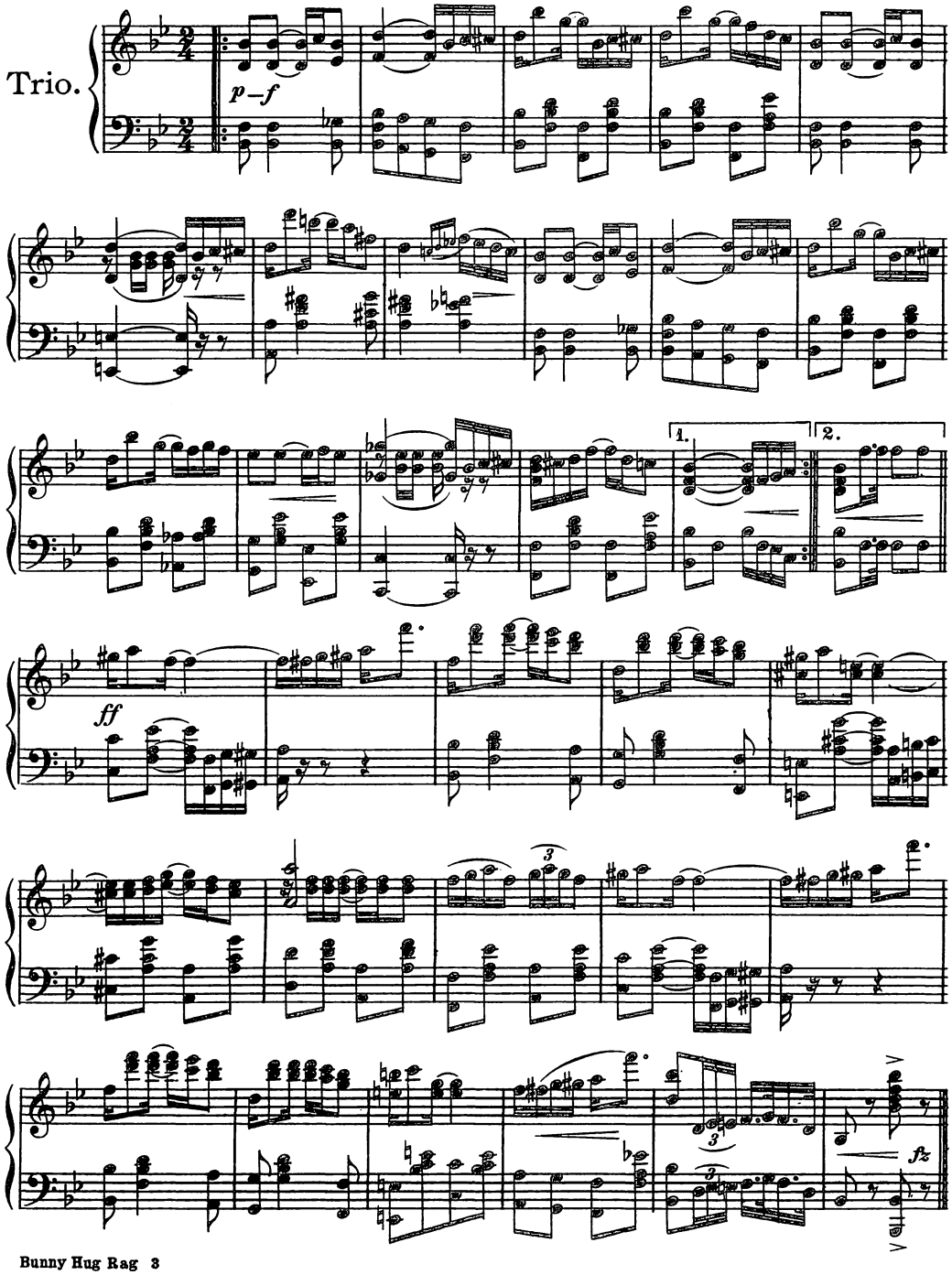
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SOMETHING DOING...

JOHN ARPIN

Chelsea Inn, 33 Gerrard St. W., Toronto. In "The Piano Bar" M-F 5-8 p. m., and with his trio in "The Chelsea Bun" lounge M-S 9 p. m. to 1 a. m.

BRIAN AND KATHY BAUER

Rodeway Inn, 7001 Buffalo Ave., Niagara Falls, N. Y. Appearing with Lou "Al Jolson" Lasota and Fritz Raiser, every Friday from 9 p. m. to 1 a. m.

STEEN CHRISTENSEN

Mechanical Music Museum (MMM), Vesterbrodage 150, Copenhagen, Denmark. Performs the 2nd and 4th Wednesday of each month.

DON EWELL

Esplanade Lounge, Royal Orleans Hotel, New Orleans, La. A piano player par excellence - ragtime, Morton style, and Waller style.

DAVE FLOWITT

Brunswick Hotel, Brunswick St., Toronto. With Dr. McJazz Band, Thursday through Saturday, 9 p. m. to 1 a. m.

Chelsea Inn, 33 Gerrard St. W., Toronto. With the Chelsea Chasers Trio and Dr. McJazz Band (alternating weeks), on Saturdays, 2-5 p. m.

GALE FOEHNER

Stillson Street Garage and Restaurant, 23 Stillson St., Rochester, New York. Plays ragtime, jazz, and blues on Wednesdays, from 8:00 p. m. to midnight.

GEORGE FOLEY

Barnhill's Restaurant, 6339 Olde York Road, Parma Heights, Ohio. Plays Thursday through Sunday, 7 p. m. to midnight, on the 7-foot Orchestra Piano.

ROBIN FROST

Olive Mill Bistro, 1295 Coast Village Road, Montecito (Santa Barbara), Calif. Frost plays with The Bistro All Stars, every Sunday 9:30 p. m. to 12:30 a. m.

ROBERT GOODNOW

Broadmoor Hotel, Colorado Springs, Colorado.

EDDIE GREEN

Proctor House Restaurant, Lowell St., Peabody, Mass. Green (known to Society members as Ed Greenberg) plays Wed., Thurs., Fri., and some Saturdays. He doesn't play rags, but he enjoys ragtime and would like to meet any Ragtime Society members in the area.

RALPH GRUEGEL

Peabody's, Cedar and Taylor Road, Cleveland Heights, Ohio. With The Eagle Jazz Band, Friday, 8-12 p. m.

The Roadhouse, 8425 Old Route "8", Northfield Center, Ohio. Appearing on Saturdays.

TERRY HARTZEL

Il Porto Ristorante, 121 King St., Alexandria, Virginia. Mondays only. Ragtime piano.

JOHN HASSE

The Ordinary, Nashville, Indiana. Appearing Friday and Saturday nights.

TOM "JAZZOO" JONES

The Paddlewheel Bar, "Mississippi Queen," New Orleans to Vicksburg.

JIM KAPLAN

Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois. Appearing on Tuesday, Friday, and Sunday.

TOM LOUGH

Loose Caboose, KSU Eastway Center, Kent, Ohio. Jazz piano. Friday, 4-8 p. m.

JOHNNY MADDOX

Il Porto Ristorante, 121 King St., Alexandria, Virginia. Appearing Tuesday through Sunday.

BOB MILNE

Charley's Crab Restaurant, Troy, Mich. (I-75 at Crook's Road Exit). Appears 4 p. m. to 12:30 a. m. daily, including Sunday (alternating with Bob Seeley).

MIKE MONTGOMERY

Rathskeller, The Dakota Inn, John R. Road (north of McNichols), Detroit, Michigan. Appearing Friday nights.

NEW SUNSHINE JAZZ BAND

Biltmore Ballroom (upstairs), 1811 Columbia Rd., N.W., Washington, D. C. Appearing the 3rd Sunday and 1st Wednesday of every month, 9 p. m. - midnight.

DR. ELI NEWBERGER

Sticky Wicket Pub, West Main St., Hopkinton, Massachusetts. Appearing with the New Black Eagle Jazz Band (pianist, Bob Pilsbury), Thursdays, 8-12 p. m.

DARYL OTT

The Fishmarket Back Room, 106 King St., Alexandria, Virginia. Solo ragtime piano nightly.

QUEEN CITY RAGTIME ENSEMBLE

Zeno's 1421 Larimer, Denver, Colorado. Performs with the Queen City Jazz Band every Friday and Saturday, approx. 10 p. m.

RAGTIME REVIVAL

Joe's Bar, Terrace Hilton Hotel, W. 6th off Vine, Cincinnati, Ohio. Features Robin Hopkins on banjo and Marty Hodap on tuba, along with a drummer, playing ragtime, vintage jazz, and old-time songs.

BOB SEELEY

Charley's Crab Restaurant, Troy, Mich. (I-75 at Crook's Rd. Exit) Appears 4 p. m. to 12:30 a. m. daily, including Sunday (alternating with Bob Milne).

RICHARD SKRIKA

Lee's Imperial Tavern, Riverside Drive, Windsor, Ontario. Pianist with the Eric Mannering New Imperial Jazz Band. Every Saturday, 4-7 p. m.

STEVE SPRACKLEN

Paddlewheel Lounge, Mississippi Queen (between New Orleans and St. Paul).

TREBOR TICHENOR

Goldenrod Showboat, St. Louis, Missouri. Appears every Saturday night. Trebor also has a weekly radio show on KWMU-FM (90. 7), "Ragophile with Trebor Tichenor," Fridays, 7-8 p. m.

TARHEEL TICKLER

Sportsmen's Lounge, Onslow Drive (off Highway 17), Jacksonville, North Carolina, Monday - Saturday, 8:00 - 12:00 p. m.

JERRY TRAUNIG

Brownstone Restaurant, Hartford, Connecticut.

TERRY WALDO

Crazy Horse Saloon, Bush Blvd., at Route 161 (near I-71), Columbus, Ohio. Appears with singer Susan Lamarche, Sundays, 8 p. m. to 1a. m.

TEX WYNDHAM

The Green Room, Hotel DuPont, 11th & Market Sts., Wilmington, Dela. Appears with The Red Lion Jazz Band, 1st Friday every month, 8:30 p. m. to 12:30 a. m. Phone (302) 656-8121.

PERFORMERS TO WATCH FOR!

EUBIE BLAKE performs frequently at concerts and festivals. He also makes guest appearances on TV talk shows and radio programs. Watch your local paper - don't miss Eubie!

PETER FAHRENHOLTZ tours regularly in Denmark (and occasionally in other European countries). He plays solo ragtime and also with bands.

GLENN MEYER makes regular appearances with his band in the St. Louis, Missouri, area.

MAX MORATH is on the road with "The Ragtime Years." Watch for it!

TOM NOEL is on the road with two living portrayal shows: "Mark Twain at Home" and "Mr. Jelly Lord," the latter based on the life of Jelly Roll Morton.

RAGTIME RADIO

TREBOR TICHENOR has a weekly show called "Ragophile with Trebor Tichenor," on KWMU-FM (90. 7, St. Louis, Missouri), Fridays, 7-8 p. m.

HANK TROY's ragtime program is on KVOD-FM (Denver, Colorado), Tuesdays, 6:30 - 7:00 p. m.

TERRY WALDO hosts "This Is Ragtime" on National Public Radio. Check your local listings for this weekly half-hour show.

GALEN WILKES presents "The Ragtime Years," a weekly half-hour show, on WVHC-FM (88. 7, Hempstead, Long Island, N. Y.), on Tuesdays, 9-9:30 p. m.

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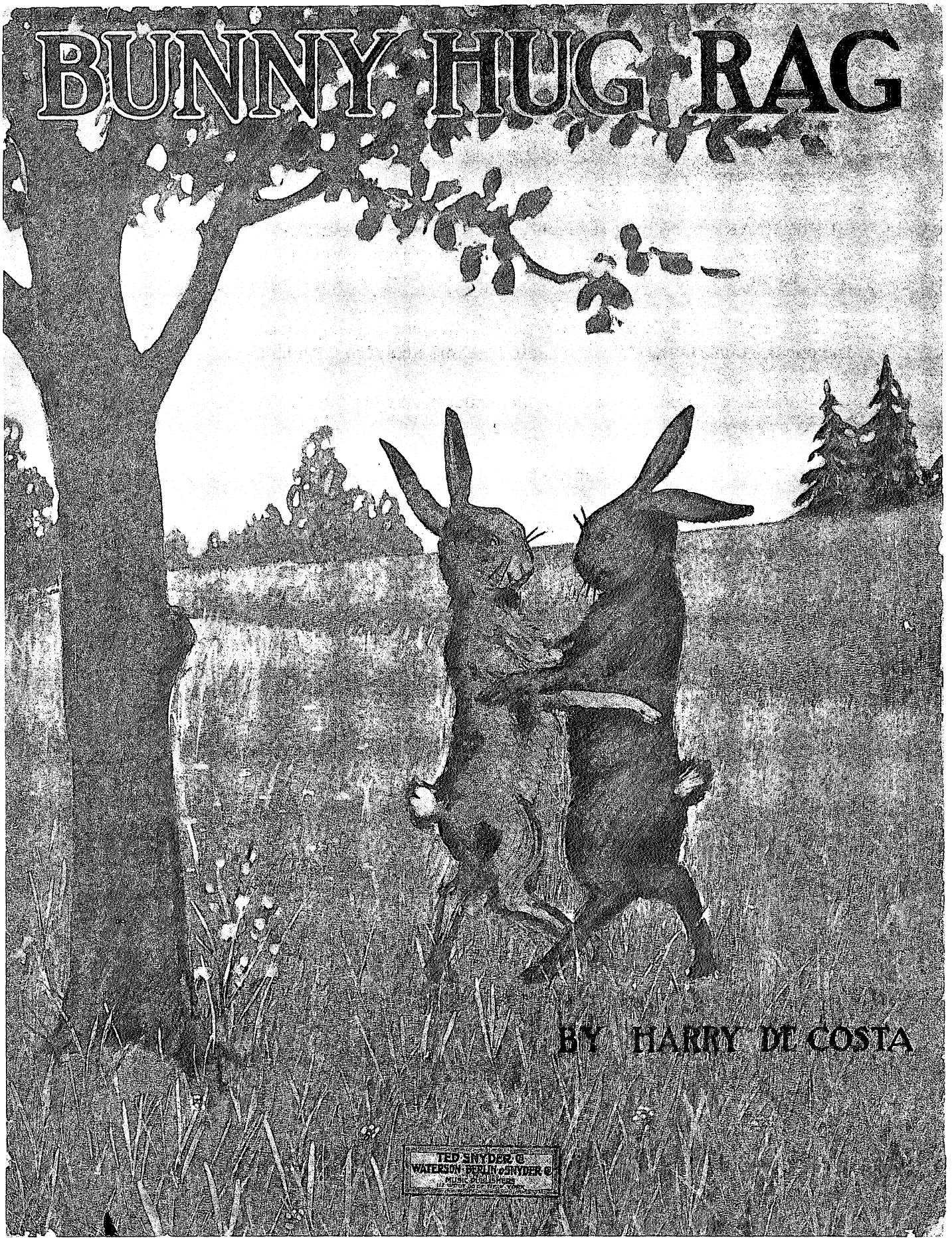
BUNNY HUG RAG



BY HARRY DE COSTA

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